

1911-1912

CINCINNATI SYMPHONY ORCHESTRA

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Conductor

SYMPHONY CONCERTS
SIXTEENTH SEASON

FOURTH PROGRAM
Dec.22-Dec.23

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IMPORTANT NOTICE

THE MANAGEMENT OF THE CINCINNATI SYMPHONY ORCHESTRA ASSOCIATION

Begs to announce that unless unforeseen delays occur, the concert of SATURDAY EVENING, JANUARY 6th, will be held in the new Emery Auditorium, Walnut Street above Canal. The concert of FRIDAY AFTERNOON, JANUARY 5th, will be given in Music Hall.

Patrons of concerts are asked to watch the newspapers for final information as to where the concert of SATURDAY EVENING, JANUARY 6th, will be held.

The newspapers will also contain notice of traffic regulations, etc.

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For the purpose of making the library more accessible to the public, the Board of Trustees has decided to open the library to the public on a more regular basis. The library will be open to the public on the following days and hours:

Monday, Tuesday, Wednesday, Thursday, Friday, 10:00 A. M. to 5:00 P. M.
Saturday, 10:00 A. M. to 4:00 P. M.
Sunday, 12:00 P. M. to 4:00 P. M.

The library will be closed on the following days:

Sunday, 10:00 A. M. to 12:00 P. M.
Monday, 12:00 P. M. to 1:00 P. M.

The library will be closed on the following days:

Sunday, 10:00 A. M. to 12:00 P. M.
Monday, 12:00 P. M. to 1:00 P. M.

CINCINNATI SYMPHONY ORCHESTRA

LEOPOLD STOKOWSKI, CONDUCTOR

SIXTEENTH SEASON, 1911-1912

PROGRAM OF THE
FOURTH AFTERNOON AND EVENING CONCERTS

MUSIC HALL
DECEMBER 22 AND 23, 1911

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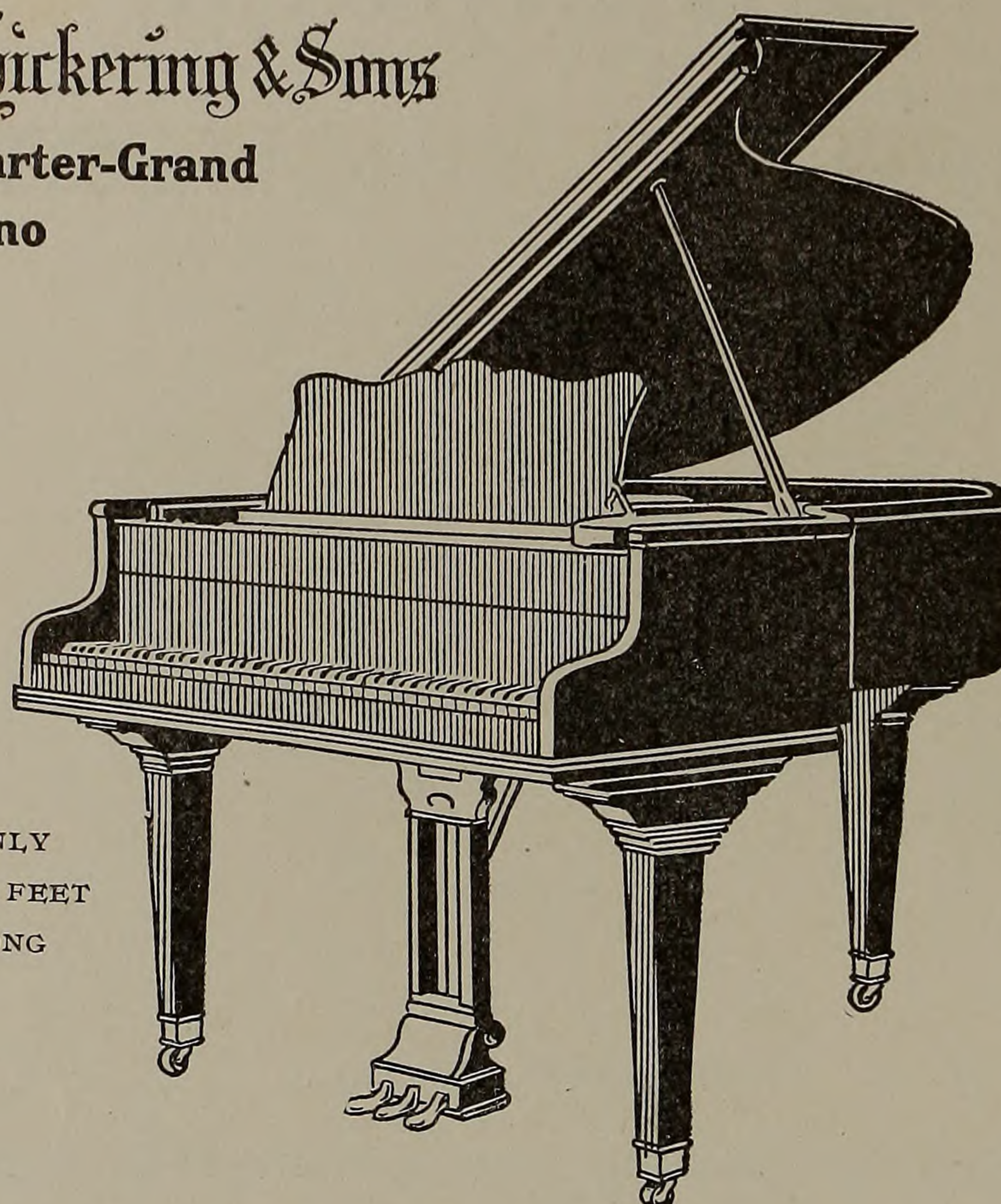
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PROGRAM

FRIDAY AFTERNOON
DECEMBER 22

SATURDAY EVENING
DECEMBER 23

1911

SYMPHONY No. 2, IN D

BEETHOVEN

- I Adagio molto ; Allegro con brio
 - II Larghetto
 - III Scherzo (Allegro)
 - IV Allegro molto
-

VIOLIN CONCERTO IN G MINOR

BRUCH

- I Introduction (Allegro moderato)
- II Adagio
- III Finale (Allegro energico)

WOTAN'S ABSCHIED UND FEUERZAUBER WAGNER

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KATHLEEN PARLOW

For the reason that encores tend to impair the artistic unity of a program, the Board of Directors has decided to permit but one encore, provided the soloist is willing.

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Historical and Descriptive Notes

By BERNARD STURM

Symphony in D Major No. 2, Op. 36... *Ludwig van Beethoven*

Born at Bonn, December 16, 1770.

Died at Vienna, March 26, 1827.

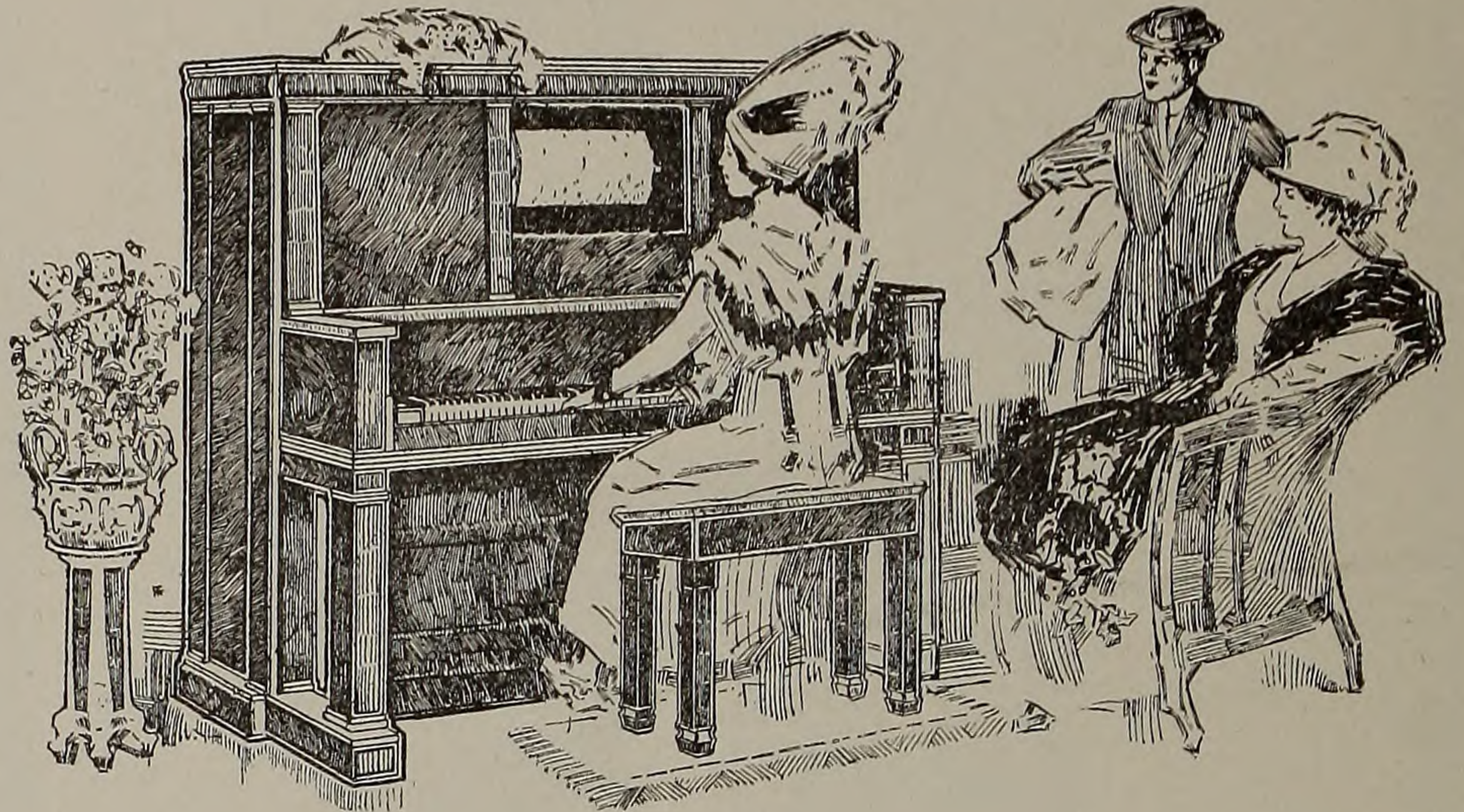
The Second Symphony was composed during the winter of 1802-03. It appeared one year after his first symphony, with which it is usually coupled, as belonging to his first period, when the influence of Haydn and Mozart was still dominant. Beethoven writes, in 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My deafness haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me, and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." The Second Symphony reflects none of the unhappiness of this period, on the contrary, its spirit is that of youth, vigor and joyous impetuosity. "An heroic lie" some one has called it.

Beethoven's great capacity for work and his proverbial conscientiousness is again evidenced, when we read that he made three complete

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scores before he was satisfied. That he was wont to depreciate his early works is well-known. To him each work was but a step to something higher. In 1800 he writes to Matthison, the poet: "I feel a certain hesitation in now sending the Adelaide to you. You yourself know what a change a few years brings about in an artist, who is pressing forward.

The first performance of the symphony was at the Theater an der Wien, April 5, 1803. It is highly amusing to read, in these days, what a reputable critic wrote of the symphony after a performance at Leipzig in 1804: "A gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with its tail, stiffened by the last agony." To what he would have compared the Ninth Symphony is beyond all imagining. The score is dedicated to Prince Lichnowsky—to whom also is dedicated the beautiful "Sonata Pathetique."

FIRST MOVEMENT.

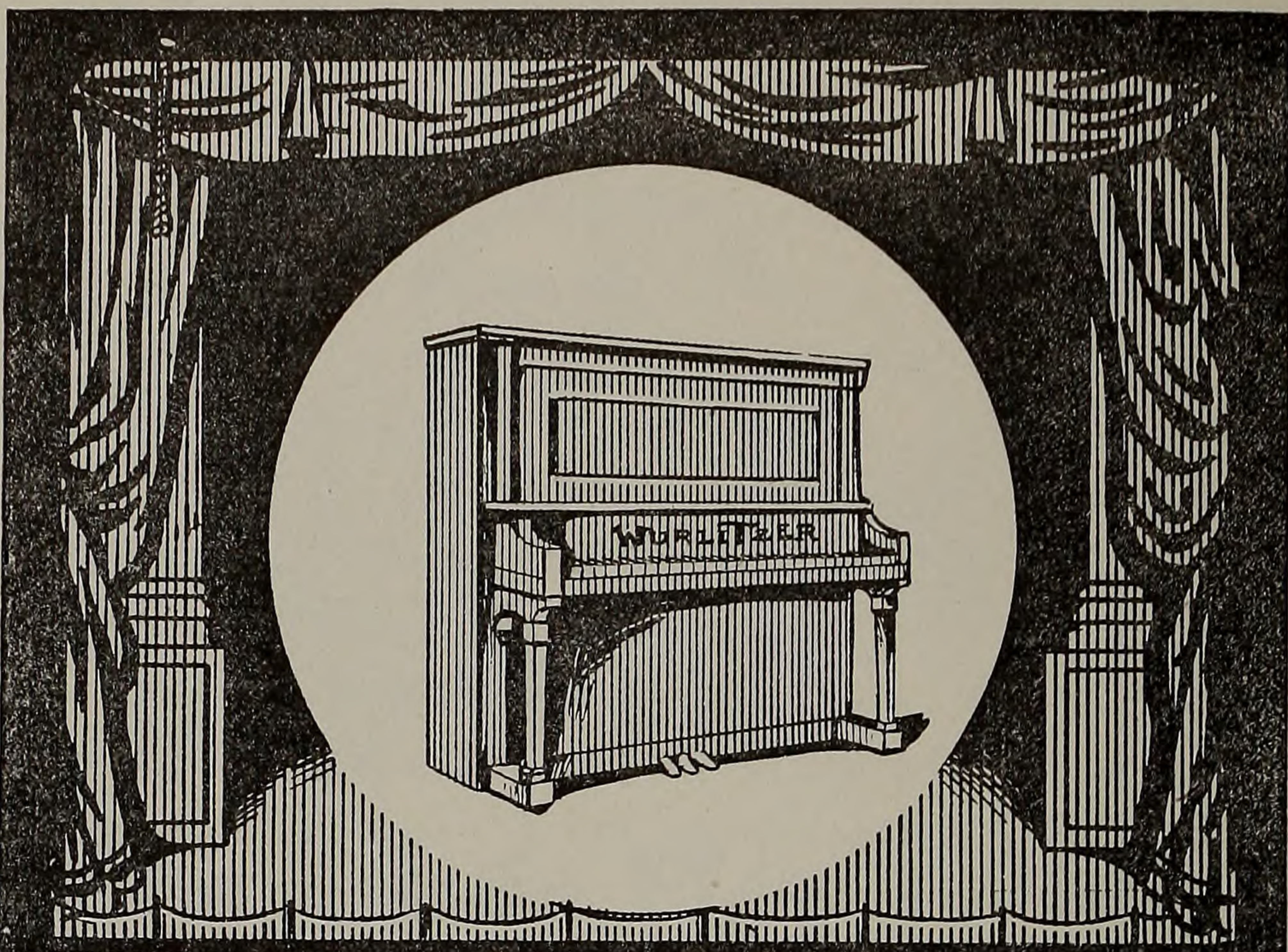
Adagio molto; Allegro con brio.

The introduction opens with a *fortissimo* D in the full orchestra, which is followed at once by an exquisite phrase in the wood-wind:



The principal theme of the movement proper is given out by the *celli* with the basses added in its repetition.





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The second principal theme, of a rhythmic and military character, is first heard in the wind section:



SECOND MOVEMENT

Larghetto.

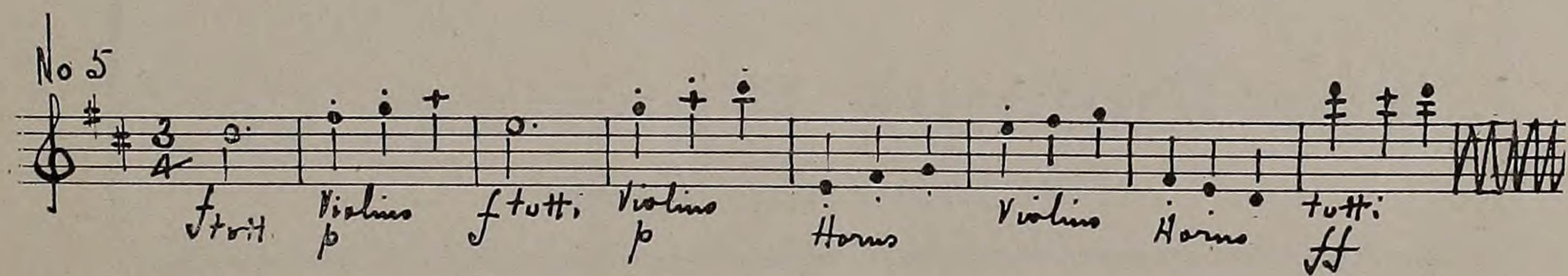
The *Larghetto*, one of the most appealing of Beethoven's movements, opens with its principal theme sung by the violins:



THIRD MOVEMENT

Scherzo (Allegro).

The strong characteristic of this *Scherzo* is a short figure of three staccato notes, sometimes rising, sometimes falling, which is tossed about in the orchestra, now *fortissimo*, now *piano*, thus:



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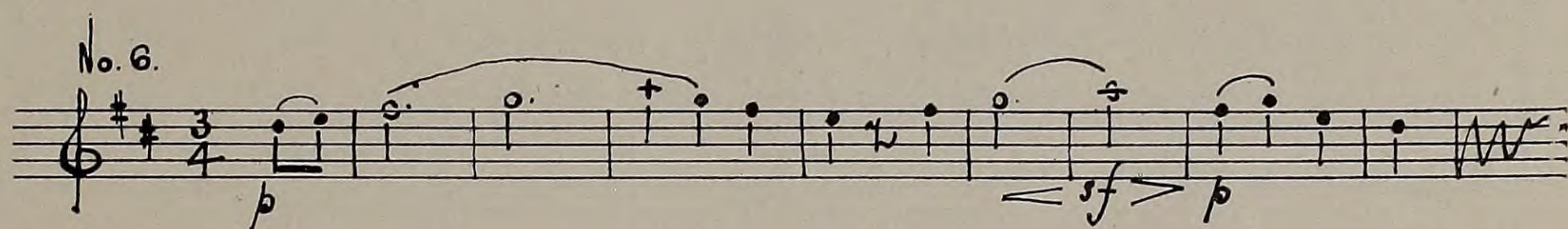


MAUD POWELL, Violinist

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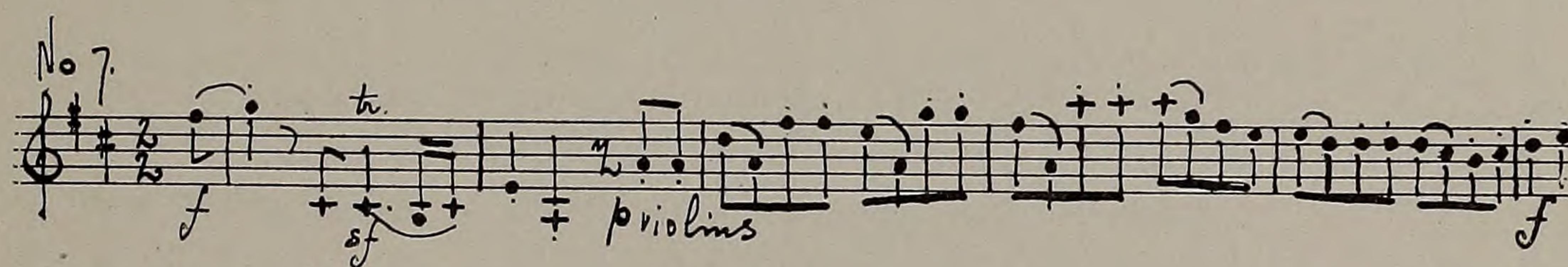
The Trio presents the following theme in the wood-wind:



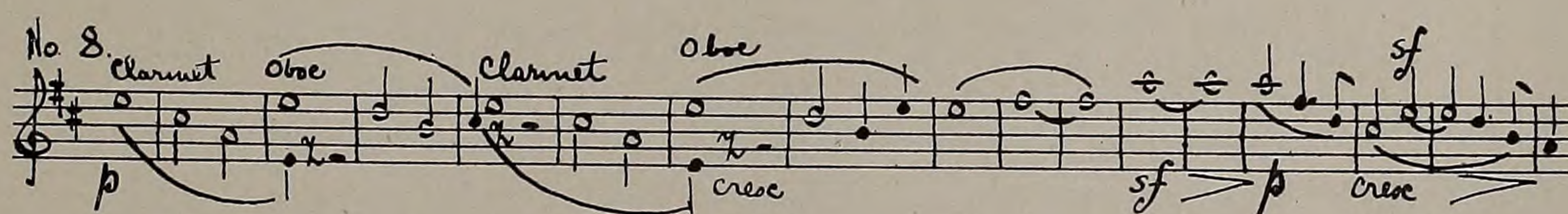
FINALE

Allegro molto.

The *Finale* opens with a fortissimo phrase by the full orchestra, followed immediately by a piquant figure in the violins:



The second theme is in strong contrast to the above. It is given out by the clarinet and oboe:

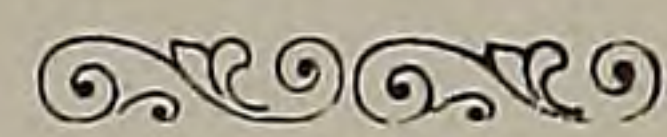


Following is a sketch of the symphony by Berlioz, which may serve as a further analysis: "In this symphony everything is noble, energetic, proud. The Introduction is a masterpiece. The most beautiful effects follow one another without confusion, and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An *allegro con brio* of enchanting dash is joined to this admirable *adagio*. The small group of notes which is found in the

KARL MUCK

Doctor of Music, recently conductor of the Boston Symphony Orchestra, conductor of the Royal Opera, Berlin, conductor Bayreuth Wagner Festival, one of the most distinguished musicians now living, writes as follows of the

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(Signed) DR. KARL MUCK.

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first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. (No. III). It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords. The *Larghetto* is not treated after the manner of that of the First Symphony; it is not composed of a theme worked out in canonic imitations, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures, whose character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure, which is scarcely shadowed by a few melancholy accents.

"The *Scherzo* is as frankly gay in its fantastic capriciousness as the andante has been wholly and serenely happy; for the symphony is smiling throughout; the warlike bursts of the first *Allegro* are wholly free from violence; this is only the youthful ardor of a noble heart, in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gayety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme which no one of them plays in its complete form, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

"The *Finale* is of like nature. It is a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant."

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And which a master's hand alone can reach.
—POPE.

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Violin Concerto No. 1, in G Minor, Op. 26 *Max Bruch*

Born at Cologne, January 6, 1838.

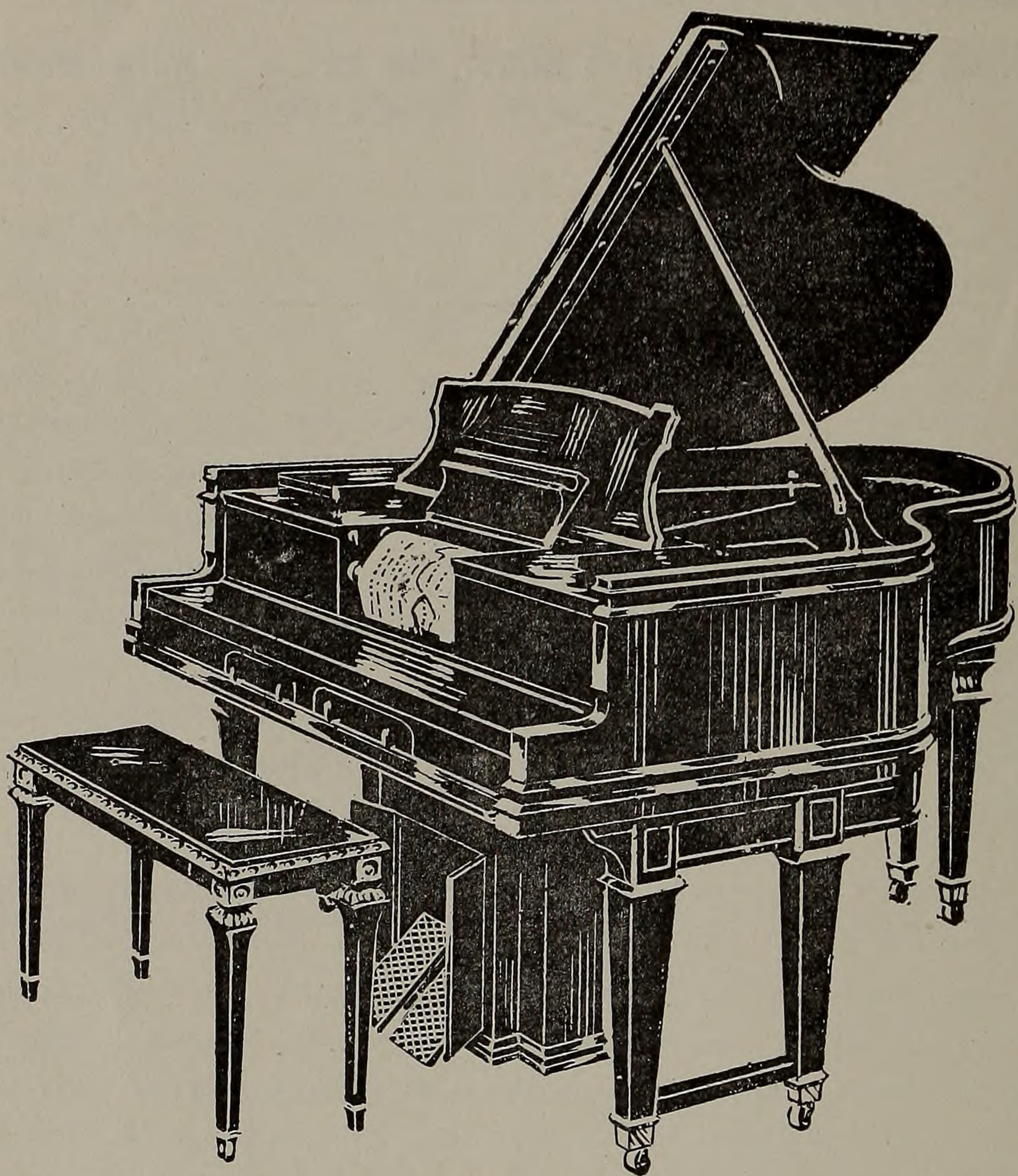
- I. Introduction (Allegro moderato).
- II. Adagio.
- III. Finale (Allegro energico).

Although Bruch numbers among his works four symphonies, several string quartettes as well as compositions in almost every form, he is known to the world chiefly through his choral works and his invaluable contributions to violin literature. Besides some very effective concert pieces, in other forms, for this instrument, he has composed four concertos.

His first, the above concerto, in G minor, is a true inspiration and is perhaps the best known and most played work of its kind. It was written at Coblenz, in 1866, and is dedicated to Joseph Joachim.

Miss Kathleen Parlow, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad of that city for five years and for a similar period with Henry Holmes. Her first performance in public, in San Francisco, was at the age of six years. In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905 she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian court concert, conducted by Glazounoff, at the International Musical Festival, held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.



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“Wotan’s Abschied von Brünnhilde”

und “Feuerzauber”.....Richard Wagner

Born at Leipzig, May 22, 1813.

Died at Venice, February 13, 1883.

“Wotan’s Farewell from Brünnhilde,” and the “Magic Fire Scene,” is the closing scene of Act III of “*Die Walküre*,” the second drama in the Tetralogy of the “*Nibelungen Ring*.”

Wotan, who, by intrigue and falsehood, to say nothing of other lapses from virtue, has incurred the displeasure of *Fricka*, his wife, in pursuance of a promise extorted by her, is obliged to mete out punishment on his favorite *Valkyr* daughter, *Brünnhilde*, who has disobeyed him by aiding the guilty pair—*Sigmund* and *Sieglinde*.

The scene opens with *Brünnhilde* prostrated at Wotan’s feet, imploring forgiveness. He, however, persists in his harsh judgment. The following description is from the French of Albert Lavignac:

“He banishes her forever from his presence, and, since she has of her own will allowed herself to be swayed by love, she shall henceforth be the slave of love. He will leave her defenceless, asleep by the wayside, and the first passerby who wakes her may make her his slave; she shall spin flax in subjection to a mortal, and shall be the laughing stock of all.

“The unfortunate *Valkyrie* entreats her father to consider that, although he deprives her of her *Valhalla* life, she formerly formed a part of his divine being, and that he would be dishonoring himself to give her up to the first comer, perchance a coward. A new hero, (*Siegfried*), adventurous and brave, is about to be born to the race of the *Wälsungs*; let him be her saviour and her master! At the reiterated refusal of the god, she prays him at least to permit a terrible barrier to be raised around her during her fatal sleep, in order that none but mortal to whom fear is unknown may, in triumphing

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over the danger, achieve the conquest. The god, at last, touched by the heroic courage of his unfortunate child, feels his paternal heart melt before a spirit so proud under distress; he consents to accede to her last wish; around her he will raise a burning barrier, whose devouring flames will frighten away the timid, and which the desired hero will alone be able to pass; then, raising her, he holds her to his heart in a long embrace, saying many tender farewell words. These lips which so joyously sang the glory of heroes, must be silent; these luminous eyes, which he has so often fondly kissed and whose glance has so often comforted him in hours of sadness, must be closed forever for the unfortunate god, and may only open for the happy mortal who will succeed in gaining her. With a supreme kiss, he takes away her divinity and closes her eyelids. *Brünnhilde*, overcome with drowsiness, slowly falls asleep; he then takes her to a mossy bank shaded by a wide-branched fir, in the shelter of which he lays her inanimate form. He gazes upon her with emotion, then he closes her casque, sets her lance beside her as a sign of authority, and covers her with her long steel *Valkyrie* shield.

"Then, striking the rock three times with his spear, he evokes *Loge*, the god of fire. A flame springs up, increases in volume, and soon surrounds the rock with a fear-inspiring and magnificent belt of fire, forming an inaccessible rampart around the sleeping virgin."

The music is made on some of the most expressive motives of the "Ring;" prominent among which are the "Pleading," "Magic Fire," "Siegfried" and "Slumber" motives.

The concert arrangement used at these performances, in which the voice part has been drawn into the orchestral score, is by the famous Wagnerian conductor, Hermann Zumpe.

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JANUARY 5

SATURDAY EVENING
JANUARY 6

1912

PROGRAM

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CÉSAR FRANCK

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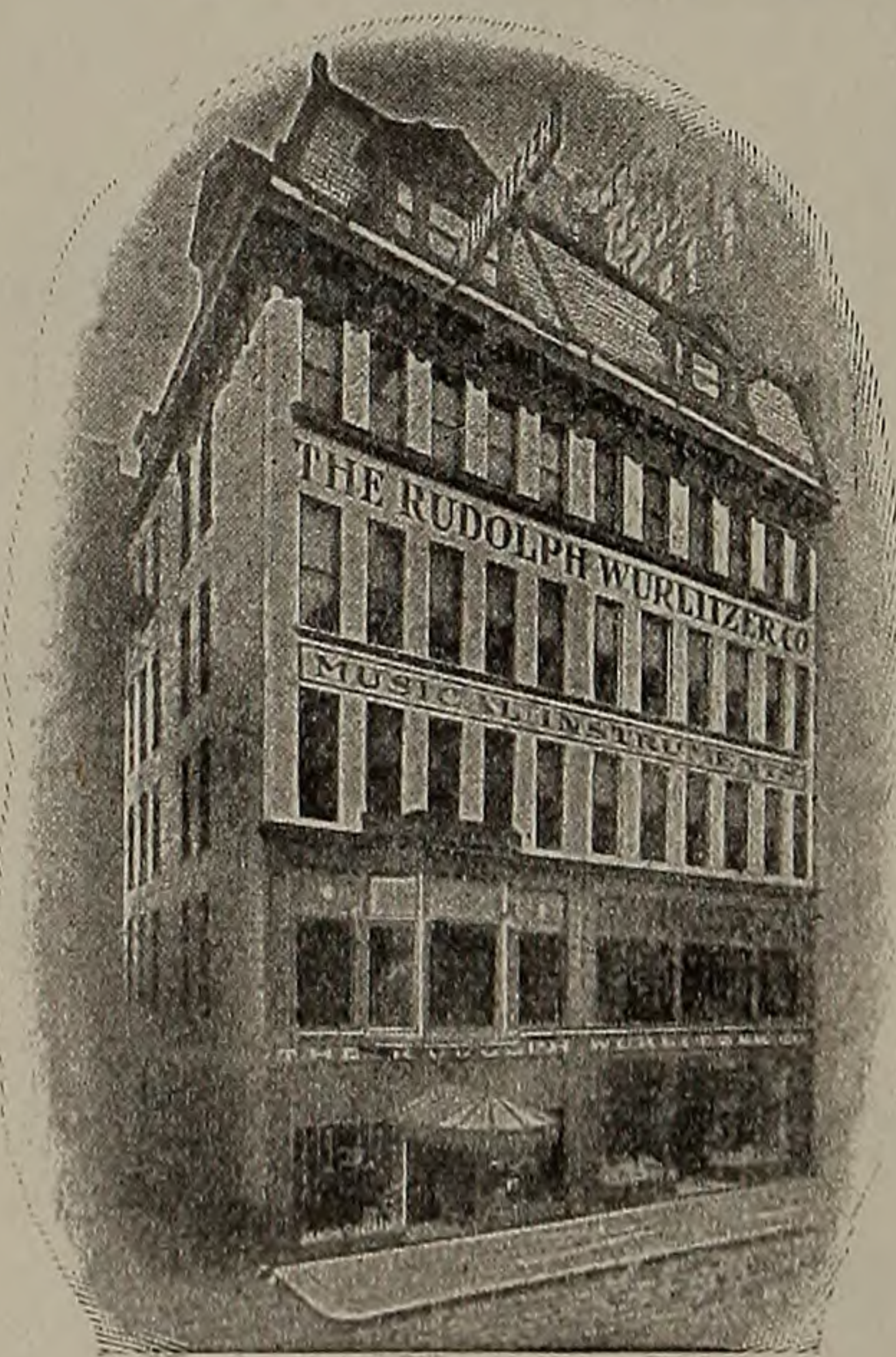
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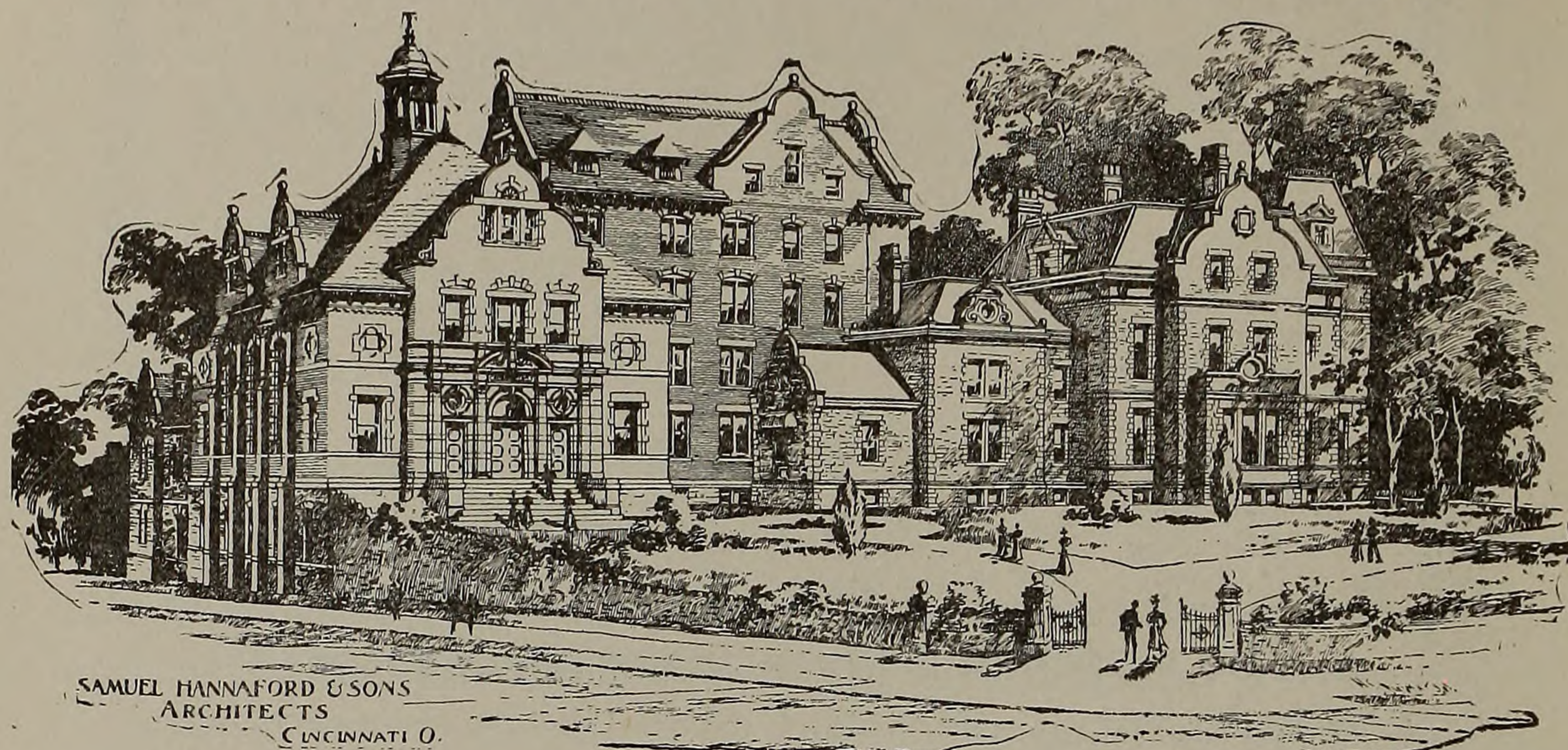
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